WILLIAM SHAKESPEARE

THE TEMPEST

SIR MICHAEL REDGRAVE

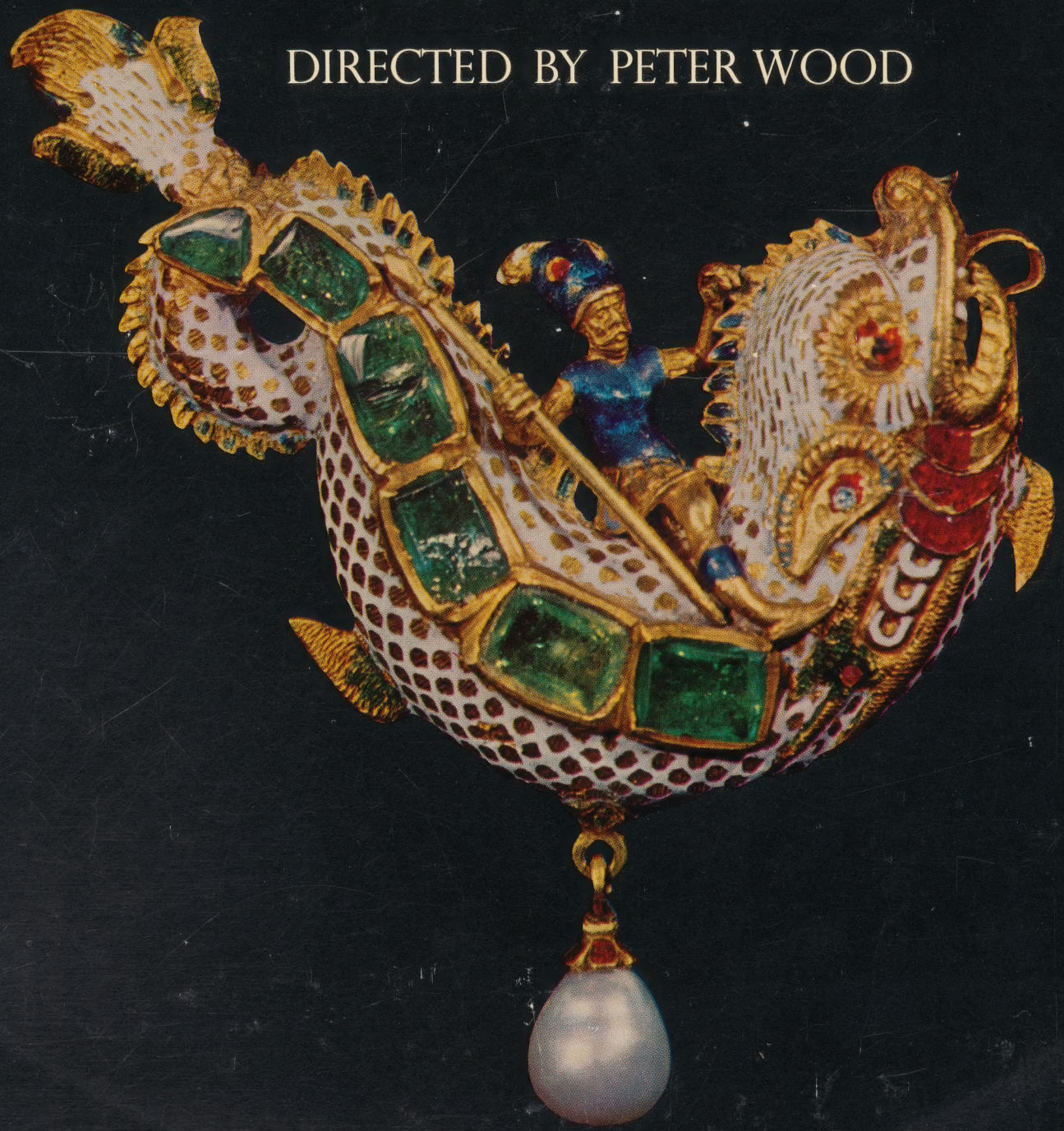
HUGH GRIFFITH

VANESSA REDGRAVE

AND

ANNA MASSEY

DIRECTED BY PETER WOOD



SRS-M-201

The Shakespeare Recording Society / A Caedmon Production 33⅓ rpm longplaying / a 3 record album

WILLIAM SHAKESPEARE

THE TEMPEST

SIR MICHAEL REDGRAVE

HUGH GRIFFITH • VANESSA REDGRAVE • ANNA MASSEY

Directed by PETER WOOD

THE CAST

Alonso, *King of Naples*	EDWARD ATIENZA	HUGH GRIFFITH
Sebastian, *his brother*	PETER WOODTHORPE	RONNIE BARKER
Prospero, *the right Duke of Milan*	SIR MICHAEL REDGRAVE	
Antonio, *his brother, the usurping Duke of Milan*	ROBERT HARDY	ALEC McCOWEN
Ferdinand, *son to the King of Naples*	JOHN HURT	FRANK WOOD
Gonzalo, *an honest old councilor*	CYRIL LUCKHAM	WILLIAM MARLOWE
Adrian, Francisco } *Lords*	BRYAN STANYON, WILLIAM MARLOWE	ANNA MASSEY
Caliban, *a salvage and deformed slave*		VANESSA REDGRAVE
Trinculo, *a jester*		PATIENCE COLLIER
Stephano, *a drunken butler*		ELIZABETH SPRIGGS
Master of a ship		MIRANDA CONNELL
Boatswain		
Miranda, *daughter to* Prospero		
Ariel, *an airy spirit*		
Iris, Ceres, Juno } *Spirits*		

Incidental music by WILFRED JOSEPHS

Musical Supervisor, NEVILLE MARRINER

THE SCENE: [On board a ship at sea; afterwards] an uninhabited island.

INTRODUCTION

IN THIS PLAY Shakespeare has finally achieved mastery over words in the blank verse form, so that *The Tempest* is certainly Shakespeare's greatest dramatic poem, and for that reason—unlike most of his other plays—it is usually more enjoyable to read and to hear than to watch on the stage.

Since it was the last of Shakespeare's comedies, the temptation is almost irresistible to regard it as a kind of valediction, with Prospero as Shakespeare's deputy uttering his farewell to that most potent art wherewith he had opened graves to let their sleepers forth. Though one of the simplest of Shakespeare's plays, it is also one of the profoundest—and a unique hybrid of several forms of drama. As an entertainment for a Court which delighted in masques, it has something of that sophisticated kind of intellectual pageantry; it is compounded of fantasy, symbolism and allegory. It has traces of the old Morality, but refined and sublimated. It is also a Fairy Tale with all the old familiar characters and situations—a journey and a shipwreck, a magician and his only daughter, a lost princess and her princely lover, a cave on a magic island, a monster, even a drunken sailor. And it all ends happily as it should, for surely Ferdinand and Miranda lived happily ever afterward.

The Tempest was written about 1611. There is a record in the *Revels Accounts* of payment for plays acted at Court in that year which includes a note that on 'Hallowmas Night (1st November) was presented at Whitehall before the King's Majesty a play called The Tempest,' by the King's Players. *The Tempest* was again played at Whitehall as one of fourteen plays acted during the elaborate festivities at the marriage of the Princess Elizabeth to the Elector Palatine in February, 1613.

No direct or obvious source for the story has been found. A German play, called *Comedia von der schonen Sidea*, written by Jacob Ayrer, of Nuremberg, before 1605 has some resemblances: it tells of a magician Prince who has a spirit attendant, and an only daughter who falls in love with the son of her father's enemy. If there is a connection between this play and *The Tempest*, it is probable that both drew from some common original in an older English play, for several of Ayrer's plays were adapted from plays taken over to Germany by English players. But stories of magicians with only daughters are common stock for fairy tales.

The story of the wreck and the mysterious island owes a good deal to an event which was recent and sensational. It can best be summarized in the words of Stow's *Annals*, as continued by Edmund Howes:

'In the year 1609 the Adventurers and Company of Virginia sent from London, a fleet of eight ships with people to supply and make strong the Colony in Virginia, Sir Thomas Gates being General in a ship of 300 ton. In this ship was also Sir George Somers, who was Admiral, and Captain Newport vice-Admiral, and with them about 160 persons; this ship was Admiral, and kept company with the rest of the fleet to the height of 30 degrees, and being then assembled to consult touching divers matters, they were surprised with a more extreme violent storm which scattered the whole fleet yet all the rest of the fleet bent their course for Virginia, where by God's special favour they arrived safely but this great ship, though new, and far stronger than any of the rest fell into a great leak, so as mariners and passengers were forced for three days' space to do their utmost to save themselves from sudden sinking: but notwithstanding their incessant pumping, and casting out of water by buckets, and all other means, yet the water covered all the goods, within the hold, and all men were utterly tired and spent in strength, and overcome with labour, and hopeless of any succour, most of them were gone to sleep, yielding themselves to the mercy of the sea, being all very desirous to die upon any shore wheresoever. Sir George Somers sitting at the stern, seeing the ship desperate of relief, looking every minute when the ship would sink, he espied land, which according to his, and Captain Newport's opinion, they judged it should be that dreadful coast of the Bermodes, which islands were of all nations said and supposed to be enchanted and inhabited with witches and devils, which grew by reason of accustomed monstrous thunder, storm, and tempest, near unto those Islands, also for that the whole coast is so wondrous dangerous of rocks, that few can approach them, but with unspeakable hazard of shipwrack. Sir George Somers, Sir Thomas Gates, Captain Newport, and the rest, suddenly agreed of two evils to choose the least, and so in a kind of desperate resolution, directed the ship mainly for these Islands; which by God's divine providence at a high water ran right between two strong rocks, where it stuck fast without breaking. Which gave leisure and good opportunity for them to hoist out their boat, and to land all their people as well as sailors, soldiers, and others in good safety, and being come ashore, they were soon refreshed and cheered, the soil and air being most sweet and delicate. The salt water did great spoil to most of the ship's landing and victual, yet some meal was well recovered, with many particular things for their common use, and they all humbly thanked God for his great mercy in so preserving them from destruction.

'Then presently they sought farther into the Island for food, which being never yet inhabited by any people, was overgrown with woods, and the woods replenished with wild swine; which swine as it is very probable swam thither out of some shipwrack. They found also great multitude of fowl of sundry kinds, being then in a manner very tame; they found some fruit, as mulberries, pears, and palnytoes, with stately cedar-trees; and in the sea, and in the rocks, great plenty of most pleasant and wholesome fish.

'Here of necessity they were constrained to stay almost ten months, in which space by the special Mercy, and Divine Providence of Almighty God, to make good the discovery of the Islands unto them, that they by diligence and industry saved so much of the timber, tackling and other things out of their great ship which lay wracked, and stuck fast between two rocks, as therewithal, and with such supply of stuff as they found in those Islands, they builded their two vessels, the lesser whereof so soon as it was finished, it was manned, and sent to go to the Colony in Virginia, to signify unto them how all things had happened with their commanders and their company, and that they would shortly set sail for Virginia, and when the bigger vessel was finished, and victualled with swine's flesh, and with what else that place would afford them, these Commanders, with all their company embarked themselves, and by God's great Mercy, arrived safely at Virginia, when all Englishmen deemed them to be utterly cast away.'

News of these events reached England in the early autumn of 1610, and two pamphlets were printed—'A discovery of the Barmudas' and 'A Declaration of the Estate of the Colony in Virginia.' About a year later William Strachey, who was one of those cast ashore on the Bermudas, wrote a 'True Reportory of the Wreck and Redemption of Sir Thomas Gates upon and from the Islands of the Bermudas.' This was not printed until 1625, but as a number of phrases in Strachey's report seem to have been caught up into *The Tempest*, it is possible that Shakespeare saw it in manuscript.

Prospero's Island is not, however, situated in the West Indies, but in the Mediterranean, somewhere off the direct course between Tunis and Naples. Shakespeare's idea of the magic island may also have been first suggested by a passage in William Parry's *New and Large Discourse of the Travels of Sir Anthony Shirley, Knight*, describing Shirley's astonishing journeyings in Persia and Russia. This book came out in 1601, and Shakespeare seems to have read it, for he refers more than once to Shirley's Persian adventure. Parry describes how 'within two days' passage of Candia [Crete], as we came towards Ciprus (which I had almost omitted) there is also a Greekish isle (whose name—I am ashamed therefore—I have quite forgotten), whereupon we touched and watered, which is some half-mile over, having one religious house therein and alone, with about some twenty Greek friggots [friars] inhabiting the same, which is (as we thought) another Eden; and the most pleasant place that ever our eyes beheld, for the exercise of a solitary and contemplative life: for it is furnished with the foison of all God's good blessings. All kinds of fruits (as apples, pears, plums, oranges, lemons, pomegranates, and the like) in great abundance groweth there: with most pleasant gardens, replenished with all manner of odoriferous flowers and wholesome herbs for sallets and medicines: wherein breaketh forth many fresh and crystal clear springs of water: having therewithal cattle (as beeves and muttons there naturally bred) more than sufficient to serve that house. In our travels many times, falling into dangers and unpleasant places, this only island would be the place where we would wish ourselves to end our lives.' [*Anthony Sherley: his Persian Adventure*, by Sir E. Denison Ross, p. 105.]

Another book, which Shakespeare obviously read when writing *The Tempest*, was John Florio's translation of Montaigne's *Essays*, published in 1603; for a passage from the Essay 'Of the Cannibals' (No. XXX) is followed very closely in Gonzalo's little discourse of his ideal commonwealth. Montaigne notes how one of his servants told him of a tribe of savages which followed the rule of nature; 'it is a nation, would I answer Plato, that hath no kind of traffic, no knowledge of Letters, no intelligence of numbers, no name of magistrate, nor of politic superiority; no use of service, of riches or of poverty; no contracts, no successions, no partitions, no occupation but idle; no respect of kindred, but common, no apparel but natural, no manuring of lands, no use of wine, corn, or metal. The very words that import lying, falsehood, treason, dissimulations, covetousness, envy, detraction, and pardon, were never heard of amongst them. How dissonant would he find his imaginary commonwealth from this perfection?' Shakespeare, however, had a less idealistic notion of the savage; Caliban's vocabulary is richer and more lurid.

The Tempest was not published until the Folio in 1623, wherein it is printed first. The text was unusually well prepared for the press; it was divided into Acts and Scenes, the stage directions are very full and interesting, and the punctuation is excellent.

The present text follows the Folio very closely. Spelling has been modernized, but the original arrangement and the punctuation (which 'points' the text for reading aloud) has been kept, except in a few places where it seemed obviously wrong. The reader who is used to an accepted text may thus find some unfamiliarities, but the text itself is nearer to that used by Shakespeare's own company.

G. B. HARRISON, *Editor of Texts for the Society*

For this recording the complete Penguin Shakespeare text has been used. These texts closely follow the earliest originals, quarto or folio, reproducing their punctuation (which points the texts for reading aloud), arrangement and readings far more closely than is usual in other editions of Shakespeare's plays. The reader may from time to time encounter unfamiliarities, but the text is nearer to that used in Shakespeare's own playhouse.

SIR MICHAEL REDGRAVE

Courtesy Lewis Morley

Sir Michael Redgrave has earned an international reputation in the theatre, films and on record (Caedmon). He made his London debut with the Old Vic in 1936 and since then has appeared in many notable Shakespearean productions. He gave a highly acclaimed performance as Shylock in *The Merchant of Venice*. Other stage credits include T. S. Eliot's *The Family Reunion*, and the Kurt Weill-Brecht musical, *The Three-Penny Opera*, in which he played Macheath. In 1938 he was put under contract to Gainsborough Pictures, and his most important film productions include: *Mourning Becomes Electra, The Browning Version, The Importance of Being Earnest, The Quiet American* and *The Loneliness of the Long Distance Runner*. Recent New York stage successes include Christopher Fry's *Tiger at the Gates* and Graham Greene's *The Complaisant Lover*. He can be heard on outstanding Caedmon recordings reading *The Poetry of Pope, Gulliver's Travels, Tales of Hans Christian Andersen*, and *Shakespeare: Soul of an Age*.

HUGH GRIFFITH

Hugh Griffith is one of England's most distinguished character actors. Following war service, he joined the Shakespeare Memorial Theatre at Stratford-on-Avon and performed a wide variety of roles in a number of Shakespeare's plays. He has won acclaim for his stage characterizations on West End, particularly in *Waltz of the Toreadors*, and in New York with his performance in *Look Homeward Angel*. Mr. Griffith won an Academy Award for his colorful portrayal of the bearded Sheik in *Ben Hur* and was later seen on the screen in *Mutiny on the Bounty*. He gives a masterful performance as Shylock on the Society's full-length recording of *The Merchant of Venice*.

VANESSA REDGRAVE

Vanessa Redgrave, who appears in this Society production with her father, Sir Michael Redgrave, is a rising star who has performed with the Royal Shakespeare Theatre. Though this is her first recording with her actor-parent, she has trod the boards with him before in *Touch of the Sun*. Her film credits include *Tiger and the Horse* and she can be heard in the role of Oliva in the Shakespeare Recording Society production of *Twelfth Night*.

ANNA MASSEY

Anna Massey is also the daughter of an actor, Raymond Massey. She made her theatrical debut in London, in an English comedy, *The Reluctant Debutante*, and later repeated her portrayal in New York in 1956. She has appeared in films and on television and is married to Jeremy Brett, who has performed on several recordings for the Society. Miss Massey has been heard previously as Desdemona in the SRS recording of *Othello*.

NOTE: Be sure that stereophonic recordings are not played on monaural equipment. Monaural recordings, however, can be played to advantage on stereophonic equipment. If the cover of this album is not marked STEREO, these records are monaural.

ON THE COVER: The Spanish pendant jewel of the sixteenth century, depicting a man on a dolphin, is of encrusted enamel on gold with emeralds and baroque pearls. It is in the collection of the Walters Art Gallery, Baltimore, Md.

This recording of *The Tempest* has been produced for the Shakespeare Recording Society by Caedmon Records, Inc.

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THE SHAKESPEARE RECORDING SOCIETY INC

William Shakespeare

THE TEMPEST

Act I, scene 1,
scene 2, beginning

SRS-M-201-A Side 1

Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey

Directed by Peter Wood

Music, Wilfred Josephs

A CAEDMON PRODUCTION/33⅓ LONGPLAYING MICROGROOVE

SRSM201AT1

THE SHAKESPEARE RECORDING SOCIETY INC

William Shakespeare

THE TEMPEST

Act I concluded
Act II, scene 1,
scene 2, beginning

SRS-M-201-B Side 2

Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey

Directed by Peter Wood

Music, Wilfred Josephs

A CAEDMON PRODUCTION/33⅓ LONGPLAYING MICROGROOVE

THE SHAKESPEARE RECORDING SOCIETY INC

William Shakespeare

THE TEMPEST

Act II concluded

SRS-M-201-C Side 3

Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey

Directed by Peter Wood

Music, Wilfred Josephs

A CAEDMON PRODUCTION / 33⅓ LONGPLAYING MICROGROOVE

SRSM201CT1

THE SHAKESPEARE RECORDING SOCIETY INC
William Shakespeare
THE TEMPEST
Act III
SRS-M-201-D
Side 4
Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey
Directed by Peter Wood
Music, Wilfred Josephs
A CAEDMON PRODUCTION/33⅓ LONGPLAYING MICROGROOVE
SRSM201DT1

THE SHAKESPEARE RECORDING SOCIETY INC
William Shakespeare
THE TEMPEST
Act IV
SRS-M-201-E
Side 5
Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey
Directed by Peter Wood
Music, Wilfred Josephs
A CAEDMON PRODUCTION/33⅓ LONGPLAYING MICROGROOVE

THE SHAKESPEARE RECORDING SOCIETY INC

William Shakespeare

THE TEMPEST

Act V

SRS-M-201-F Side 6

Michael Redgrave
Hugh Griffith
Vanessa Redgrave
Anna Massey

Directed by Peter Wood

Music, Wilfred Josephs

A CAEDMON PRODUCTION/33⅓ LONGPLAYING MICROGROOVE

SRSM201FT1